

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION

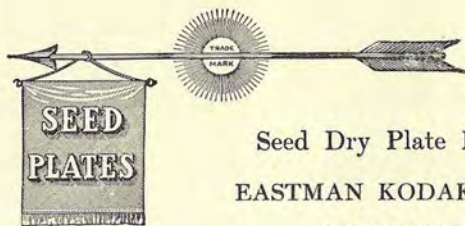


PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

JULY 1919

Seed 30 Gilt Edge has the speed that makes the most of short exposures. And in addition, the latitude, the gradation, the fineness of grain that makes it the ideal plate for portraiture.

It's a Seed Plate you need.



All Dealers'.

Seed Dry Plate Department,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The enlargement on

ARTURA CARBON BLACK

Gets more out of your negative
than the contact print—retains
all the contact print quality.



ARTURA DEPARTMENT,

EASTMAN KODAK CO.,

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All Dealers'.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By M. B. Nicholson
Kansas City, Mo.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE • THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 11

JULY 1919

No. 5

GET AT THE FILM FACTS

When you want to get at the facts of a thing—when you want your information to come straight from the original source, you ask the man who knows by experience. Naturally enough, if the subject in which you are interested is negative-making material and the question concerns the relative merits of Plates or Film, you would expect to get your information from the man who makes the negatives—the operator or photographer.

Ask him why he uses Film and he will be glad to tell you, but you will get only a part of the story. To get it all you will have to interview the printer and retoucher and receptionist. In fact, you will find everyone in the place will have something to add to the good word the photographer speaks of Film.

We have had a lot to say about the qualities of Film and our

demonstrators have been proving our statements as fast as they can make demonstrations, but Film's reputation for quality is traveling even faster. R. Waldo Tyler, a New England commercial photographer, writes us: "Your representative called on me yesterday and I was glad to see him but he was a little late to convince me of the superiority of Eastman Portrait Film, for I have known it for some time."

But why should the printer be interested in Film? Possibly you have been a printer yourself, or, if not, you have supervised your printing carefully enough to know that about 25% of the negatives made require about 50% of the printer's time to secure the best results. Now let's see what the printer has to say. One of the best known Minnesota photographers, whose name we won't mention because we haven't asked his permission, has a good printer. We quote what the printer says: "If Mr. — ever

goes back to plates he certainly will have to get a new printer. My work is much easier because I have so much better negatives to print. Very little masking, blocking-out and printing-in. The Portrait Film is in our Studio to stay, if I have any say in the matter."

Naturally, this lessening of the printer's troubles not only means prints of better quality but also greater efficiency and less waste. Yes, Film means a lot to the printer and he likes it when he has tried it out. It is up to the printer to produce the print the customer pays for. He is most vitally interested in the quality of the negative he is to print from. He knows better than anyone else what the negative will produce. Why shouldn't his opinion be worth while? Ask him and he will tell you it is the quality and uniformity of Film negatives that appeal to him.

Since we have started on these interviews we might as well hear what the retouchers have to say. Some have remarked on the great reduction of work on negatives of rough, freckled or red-faced subjects. Others see special advantages in the speed with which Film can be retouched, claiming as much as 100% greater speed in retouching Film negatives, due to the resilient surface and the better rendering of flesh tones.

Two retouchers for the Trade, of Oklahoma City were asked by

one of our demonstrators to give their opinion of Portrait Films. A. Heringer says: "I like them much better than plates. In the first place, I can ship and receive them without being afraid of breaking or finding them broken. I find no difficulty in retouching them, in fact, they are easier to retouch."

And Geo. W. Smith, after stating that he uses a harder pencil for Films because they take the lead so easily, makes a statement that has weight and is very convincing, coming from a man who retouches for the trade, who knows negative quality and has an exceptionally good opportunity to judge the work of a number of customers. He says: "One fact impresses me, and that is that I find the average photographer who has changed to films has considerably improved the quality and uniformity of his work. I am speaking of old customers who formerly sent me plates to retouch. Their Film negatives show a marked improvement over their former negatives."

If you were sure you could improve the quality and uniformity of your work by using Films you would use them, wouldn't you? There is only one way we know of making sure—of convincing yourself that our claims are well founded. That is to use Film—to see what results *you* can obtain in *your* work.



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You are not interested in what Film does for others, but you are interested in what Film will do for you and should profit by the experience of others. The War has given photography a wonderful impetus, for photography played one of the biggest parts in the War. Everyone is now expecting big things of photography in Peace.

Film is the biggest thing in photography to-day—it is the greatest advancement—it has the greatest possibilities—it enables you to put your work on a higher and broader plane. It gives you the opportunity to do better work, to do more difficult work, because you can do things you have never before dared to attempt. Film has broadened photography and Film will broaden you and your work.

The public demands the new things that Films have made possible because Film users have given them something new. They have put sunshine in their studio pictures as well as their home pictures, and the results are pleasing. The things that couldn't be done with dry plates have been made possible with Film—are being done every day with Film, and you can do them. Let the Film Demonstrator have a chance and he will prove our claims and the claims of photographers, printers and retouchers.



GOLDEN ANNIVERSARY OF THE P. A. OF A.

CEDAR POINT, OHIO, JULY 28-AUG. 2

Be ready for a good convention and a good time. Business, instruction, amusement, recreation and rest—there will be ample opportunity for a sprinkling of each, and all are vital to a successful summer convention.

An excellent educational program has been prepared, and the Board feels confident the program will be sufficiently diversified to please everyone. Also, the hours have been so arranged that you will have time to hear lectures, chat with your friends, study exhibits, visit with the dealers, take a dip in the surf, eat good food leisurely and smoke your after dinner cigar by moonlight.

It promises to be a mighty interesting meeting and you will be glad you have taken a part in it. If you have never visited Cedar Point you will enjoy the experience—it will be an excellent vacation. If you have, it isn't necessary to urge you to come again.

COMMERCIAL PHOTOGRAPHERS

Mr. F. G. Rose, 116 Erie St., Toledo, Ohio, Chairman of the Commercial Prize Competition Committee, urges commercial photographers to send an exhibit for the Grand Sweepstake Prize



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which will be the only prize event of the convention.

This exhibit will be one of the big features and will attract special attention to commercial photography. You have negatives in your files that will make wonderful prints—every commercial photographer has made work that is exceptionally good. Send three prints with entrance fee and then come and see this wonderful exhibit.

There are no strings to this prize—the best three prints takes it.

The three prints may include subjects of any nature other than portrait, pure landscape or genre.

Only three photographs can be entered and the entrance fee is \$2.00.

The sum total of entrance fees will be awarded to the set of photographs considered by the judges to be the best.

The judging will be fair because the judges will be men you are continually working to please: an advertising man, an employing photo-engraver and a buyer of photographs.

You have only to be a member of the P. A. of A. to compete. Write to the vice-president, Mr. C. F. Lewis, 1217 Madison Ave., Toledo, Ohio, who is to receive the entries, that you will be a contestant.

If you are not a member, apply to J. C. Abel, Secretary, 421 Caxton Bldg., Cleveland, Ohio.

THE CHEMISTRY OF INTENSIFICATION AND TONING

INTENSIFICATION

Intensification is photographically the opposite of reduction, the object being to increase contrast. This is done by the deposition of some other material on the silver image. A silver image, for instance, can be very much intensified by toning it with uranium, the reddish brown uranium ferrocyanide having very great printing strength and making quite a weak negative into one having a great effective contrast for printing purposes. Usually, however, intensification is formed by depositing silver or mercury upon the image, and most photographic intensifiers depend upon the use of mercury.

Mercury is a metal which forms two series of salts, the mercuric salts, which are in a higher degree of oxidation, and the mercurous salts.

Many of the mercuric salts are insoluble in water, but mercuric chloride is sufficiently soluble for practical use, and when a silver image is placed in a solution of mercuric chloride, this reacts with the silver and forms a mixture of mercurous chloride and silver chloride.

The bleached image, which appears white, can then be treated in various ways. If it is developed, for instance, both the



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silver chloride and the mercurous chloride will be reduced to the metal, and in addition to the silver, with which we started, we shall have added to every part of silver an equal part of mercury. Instead of using a developer we may blacken the image with ammonia, which forms a black mercury ammonium chloride and produces a high degree of intensification

Mercuric Chloride is a virulently poisonous salt known popularly as "corrosive sublimate." Its only use in photography is for intensification, and it is obtained in white, heavy crystals which are soluble with some difficulty in water.

For many purposes separate bleaching and redevelopment is inconvenient, and for this reason the *Eastman Intensifier* has been placed on the market, this consisting of a mercury solution in which the intensification proceeds continuously so that it can be stopped at any time. This does not give quite so great an intensification as the use of the two solutions, but it is far more convenient in operation.

A very powerful method of intensification, used chiefly for

negatives made by photo-engravers, is obtained by bleaching with mercuric chloride and blackening with silver dissolved in potassium cyanide. The use of the cyanide cuts the shadows very slightly at the same time that the highlights are intensified, so that a great increase in the contrast of the negative is obtained. This is usually known as the "*Monckhoven*" *Intensifier*.

The only other intensifier which calls for notice here is the chromium intensifier. The silver image is bleached with a solution of bichromate containing a very little hydrochloric acid, bichromate being an oxidizer of the same type as permanganate or ferricyanide. The image is then redeveloped and will be found to be intensified to an appreciable extent. This intensifier has found increasing favor owing to the ease and certainty of its operation

Potassium Bichromate is made by the oxidation of chromium salts. It forms orange red crystals, stable in air, and is easily soluble to a yellow solution. It is obtained in a pure form by crystallization. Potassium bichromate is used in photography both for bleaching negatives and for sensitizing gelatine, fish glue, etc. When gelatine containing bichromate is exposed to light it becomes insoluble in water and in this way images may be obtained in insoluble gelatine.

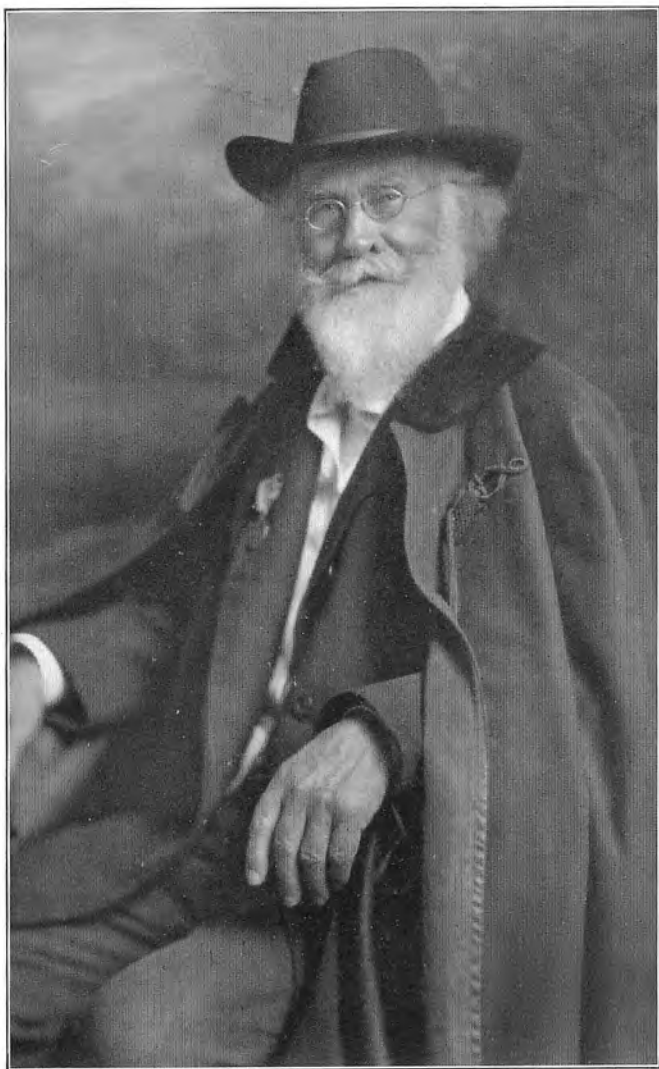
TONING

Silver sulphide is the most insoluble compound of silver, and

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consequently if a silver image or a silver halide salt is treated with sulphur or a sulphide, respectively, they will at once be transformed into silver sulphide. Silver sulphide has a color varying from light brown to black, according to its state of subdivision, and the transformation of the image into silver sulphide is by far the most popular method of toning developing-out paper prints, the prints so toned being generally known as "sepia" prints.

There are two general methods of transforming the image into silver sulphide:

A. Direct toning, with the hypo alum bath; and

B. Bleaching and redevelopment.

A. As was explained in the article dealing with fixing, when an acid is added to a solution of hypo, it tends to precipitate sulphur. Now, a solution of alum in water is weakly acid, so that if alum is added to plain hypo without any sulphite present, the solution will, after a time, become turbid and precipitate sulphur. This solution of alum and hypo at the point where it is ready to precipitate the sulphur may be considered as having free sulphur in solution, and if prints are immersed in a hot solution of alum and hypo, the silver image will be converted directly into silver sulphide and the prints will be toned brown. Only one precaution is necessary in order

to obtain successful results with the hypo alum toning bath. The bath tends to dissolve the image and consequently if a fresh bath is used, it will weaken the print, eating out the high-lights. In order to prevent this a little silver must be added to the bath, either in the form of silver nitrate or by toning a number of waste prints or by throwing in old Solio prints, which contain free silver. A bath lasts for a long time, and as a general rule a hypo alum which has been somewhat used works better than a fresh bath.

B. The greatest objection to the hypo alum bath is that the bath has a somewhat disagreeable odor, sulphur compounds being liberated from it, and it is rather troublesome to use a bath which has to be heated, so that while hypo alum toning is used on the large scale, smaller quantities of prints are commonly toned by bleaching the silver bromide print in a bath of ferricyanide and bromide, and then treating the bleached print, after washing, with sodium sulphide, which converts the silver bromide directly into silver sulphide.

Sodium Sulphide occurs in white, transparent crystals, which have a strong affinity for water and so quickly deliquesce unless kept carefully protected from the air. It is best kept in a strong stock solution. It is a chemical which very often contains impurities, chiefly iron, and only "tested" sulphide should be used. Old sodium sulphide often



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contains hypo, since hypo is produced in the oxidation of sulphide, and if hypo is present in any considerable amount, some of the silver bromide will be dissolved by it and the print will lose strength in the high-lights and give a very inferior result.

All sulphides give off a certain amount of hydrogen sulphide, which smells offensively, and which is extremely dangerous to photographic materials, since a very small amount of hydrogen sulphide will convert enough of the silver bromide or chloride of the material into sulphide to produce a severe fog. No photographic materials should therefore be stored in a room where sulphides are kept or where sulphide toning is done.

It has already been explained that the color of silver sulphide depends upon its state of division, and since the state of division of the toned image depends upon that of the untuned image and this again upon the treatment of the material, it is evident that the exposure and development of the print will have an effect upon the result obtained. As a general rule, it may be stated that to get good colors in sulphide toning it is necessary that a print should have been fully developed and not overexposed; a print which is very fully exposed and then developed for a short time will not give a good tone.



THE MAN WHO MADE THE PICTURES

The impression one gets of Mr. M. B. Nicholson is intensified by the impression one gets of the studio itself. You often get a good impression of a man as soon as you come in contact with his environment. The freshly decorated studio indicated progressiveness, good taste and prosperity—and like any good business man with sufficient artistic instinct to make a good first impression in the appearance of his place of business, he follows it up with a second good impression in the quality of the work he produces.

Since we have mentioned decorations, we might add that those of the Nicholson Studio are rather unique. The color scheme is a delicate buff for walls, with dark brown and gold trim. Occupying one end of the large and comfortable reception room is a fountain which always interests the children and adds color and freshness to the surroundings. The water sprays into a basin, which is also an aquarium of brilliantly colored fish and this is bordered with growing plants. But these things are entirely lost sight of when a child discovers that a miniature electric train has its right-of-way around the fountain's coping. If that child has been cross and peevish, the influence of the toy train is felt as soon as the wheels begin to turn.

Mr. Nicholson is rather diffident and has little to say of himself and his own work but spoke freely and enthusiastically of Portrait Film. He said, in effect, "My only regret is that I did not adopt Film long ago. We have had the studio torn up for the greater part of the time we have been using Films and we are now in a position to handle our work with greater efficiency and with a decided improvement in technique.

"This isn't our best work—our best work has not been made. There will always be a better result to work for, but we now have the means of greater accomplishment. You may think the comparison over-drawn, but the more I work with Films the more firmly I am convinced that Portrait Film is almost as great an advance in photography as the discovery of the X-Ray was in surgery. Film has revealed those qualities in light to which the plate is blinded by halation. Film sees, absorbs and reproduces, without harshness, the detail of

brilliant lights and deep shadows. The hidden qualities of light are registered in the negative and we can reproduce them in the print.

"These things have made a firm convert of me, and the ease with which Film is handled, the fact that breakage is eliminated—such things as these are big factors in efficiency. I also use Artura Paper, which I find reproduces fully all the half-tones of the negative. I trust Portrait Film will continue to blaze the way to better photography and more profits."



PHOTOMICROGRAPHY

Photography, in one form or another, has become so inseparably connected with almost every field of human endeavor that no one man can successfully master every phase of photographic work. There must be specialists but, as a rule, these specialists have taken up photography because they were compelled to do so. The physician became an X-Ray specialist because it was easier for him to master X-Ray photography than for the photographer to master the necessary knowledge of medicine or surgery.

And the same holds true in the application of photography to many branches of science. But it is also true that the commercial photographer is constantly

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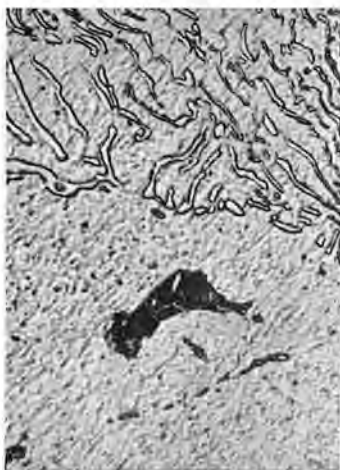




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Ferrite and Pearlite in Steel
Magnified 1500 diameters

broadening his knowledge and is becoming more nearly a technical than a commercial photographer.

There is much technical photographic work that can be done better by the photographer in co-operation with the technician than by either working alone. This is especially true when applied to photomicrography.

When a big gun, a sky scraper, a steel bridge or a powerful engine is to be built, the entire

structure will be no stronger than its weakest part. The constitution and structure of the metals used must be known. Under the microscope the flaws are seen and photography records them.

More and more the element of chance is being eliminated. The engineer must know the structure of the metal he uses and depends upon the microscope for his tests just as the physician depends upon the report of the bacteriologist for his diagnosis of a diseased body, and both prefer photographic evidence.

The microscopist is not always a photographer, and the photographer is seldom a microscopist, but if he has a trend towards



Plant Fiber Paper—175 diameters



Flax Paper—175 diameters



Brown Wrapping Paper—175 diameters
Cross Section Photomicrographs

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Thin Stock Photographic Paper
1 Silver Deposit, 2 Sub-stratum, 3 Paper
Stock—175 diameters



Heavy Photographic Paper
1 Emulsion layer fixed out, 2 Sub-stratum
of Baryta, 3 Paper stock—
175 diameters

technical work he can soon master enough of the subject to make satisfactory photomicrographs either of transparent or opaque subjects. The amount of this work which the technical photographer might find to do

would determine whether or not he would own a complete outfit or work with the microscopist and furnish only the necessary photographic knowledge and apparatus.

The apparatus for photomicrography consists of a source of light, condensing system, microscope and camera, all of which should be rigidly connected together so that the slightest vibration will affect every part of the apparatus in the same degree. Also, the apparatus should be capable of being fixed accurately in a straight line. Elaborate apparatus is not necessary if these requirements are fulfilled, but if much work is to be done, a piece of apparatus known as an optical bench is almost essential. This is a heavily constructed bed to which the instruments may be attached and on which adjustments can be made with accuracy.

Of the microscopes themselves little need be said except that only a first class instrument is really suitable for photomicrography. A suitable light source is a part of the equipment and is usually listed with it.

The objective lens of a microscope gives the initial magnification. The eyepiece, in turn, magnifies the original image. If the initial magnification is 40 and an eyepiece of 10 is used, the result will be a 400 times magnification on the ground glass of the camera when it is ten inches from

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know it's right.*



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the eyepiece. If the camera extension is twenty inches the magnification will be twice as great. And negatives may be made without an eyepiece or with eyepieces which give different magnifications.

Filters play an important part in the contrast of specimens photographed when colors are involved, the background of transparent specimens affects contrast and it is often necessary to line the inside of a microscope tube with black velvet to eliminate reflections.

If it is found that an ordinary camera can be attached to the optical bench and held sufficiently rigid, the lens is removed and the camera so adjusted that the eyepiece of the microscope projects inside the lens barrel, occupying about the same position as the camera lens which has been removed. Extraneous light, of course, must be excluded. The ground glass of the camera should have a three-quarter inch circular cover glass cemented to the center of the ground glass side with Canada Balsam, a pencil cross having been made on the ground glass before cementing. This enables one to do fine focusing with a magnifier.

There are detailed instructions for centering the image and focusing but these are only of interest to one actually engaged in the work. The main difference between the photomicrography of transparent and opaque materials is in the method of illumination, a specimen of a metal requiring vertical illumination, since the photograph is made by reflected light, while the transparent specimen is photographed by transmitted light, the lighting arrangement being varied accordingly.

We might go into lengthy details of the various steps in the work, but the purpose of this article is merely to give a general idea of photomicrography and its importance to the technical worker. Details of the subject would be of little interest to any but those who have taken up the work, or seriously contemplate doing so. The booklet "Photomicrography" covers the subject, giving much detailed information, and will be mailed on request to Microscopists, Photomicrographers or technical photographers who contemplate doing such work.

Portrait Film

*does the ordinary thing better—
the difficult thing best*



THERE will be a broad gap in the family record if you don't have another picture of those growing youngsters soon.

Make it a group picture this time, including mother and Jane.

THE PYRO STUDIO

Line cut No. 265. Price, 30 cents.

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*We Buy Old Negatives—
either Portrait Film or Plates*

We purchase lots of 100 pounds or more of Portrait or Commercial Film negatives, if in good condition and shipped in accordance with instructions. Before making any shipments, however, please secure packing instructions, prices and further particulars.

We purchase glass negatives of standard sizes from $4\frac{1}{4} \times 6\frac{1}{2}$ to 14×17 , provided same are in good condition and packed as per our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

For full instructions, shipping labels, prices, etc., address:

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Department S.

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The standard pre-war developer.
The standard in war photography.
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THE PRICE

1 oz. bottle	\$ 1 65
$\frac{1}{4}$ lb. bottle	6 40
$\frac{1}{2}$ lb. bottle	12.65
1 lb. bottle	25.00

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All Dealers'

WRATTEN SAFELIGHT LAMPS

Embody the correct lighting principle—soft, indirect light with Safelights that give a definite degree of safety. The former is necessary for comfort, the latter to preserve the fog-free quality of your negatives.

Safelights are made for film or plates of varying degrees of sensitiveness and may be quickly interchanged. The series 2 Safelight is furnished unless otherwise specified.



Wratten Safelight Lamp, No. 1,	\$10.00
Do., No. 2 without slide for white light,	7.50
Series 1 Safelight, for all plates not color sensitive, 8 x 10,	1.00
Series 2 Safelight, for Orthochromatic Film or Plates, 8 x 10,	1.00
Series 3 Safelight, for Panchromatic Plates, 8 x 10,	1.00

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ROCHESTER, N. Y.

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Save time—use two printers

THE NO. 1 EASTMAN PRINTER

Answers every requirement. Use it for proof printing—use it for small work—use it for breaking in an apprentice. You can always find use for two printers, and this one is thoroughly practical, convenient and economical.

Has automatic switch, lamp adjustments, red light and slide for ground glass. Burns two 60-Watt lamps and takes all negatives up to 5 x 7.

The price, with red lamp, cord and plug to
fit ordinary electric socket, . . . \$17.50

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Chemicals have the same bearing on the results you get from sensitive materials as they have in our production of sensitive materials. We use the same care in testing chemicals for your use—for our use. Our interests are identical.

*Use Eastman Tested
Chemicals.*



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You expect accuracy in a scale—
you get accuracy in

THE EASTMAN STUDIO SCALE

Examine the weights—each one is carefully turned and tested—the bearings are hardened steel—a sliding weight on a beam eliminates small, loose weights. It's a thoroughly practical scale, designed especially for your convenience.

THE PRICE

Eastman Studio Scale, \$4.50

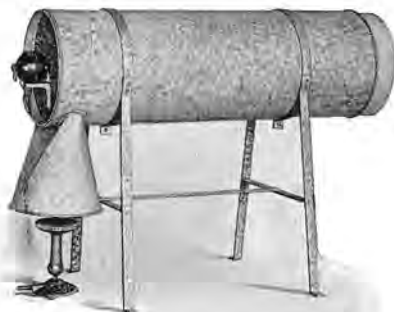
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IMPROVED MAJESTIC PRINT DRYER



Small initial cost—easy to operate—dependable and efficient—nothing to get out of order. A Majestic Print Dryer will enable you to turn out a big amount of work in a little time. The prints will dry thoroughly, properly shaped, in from fifteen to twenty minutes.

Improved Majestic Print Dryer No. 1, complete, with 2 drying rolls, electric motor, fan, gas heater and stand	\$32.50
No. 4, complete, with 4 drying rolls	65.00
No. 5, complete, with 5 drying rolls	65.00

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Two Good Printers



CROWN PRINTER

Sturdy and Practical

The bank of lights is automatically switched on when the hand operated pressure pad is brought into full contact with paper and negative. A locking device on the lever maintains the pressure during exposure.

Excellent diffusion of illumination and rigid support for vignette or mask is provided by the glass in the sliding frame. The white light may be switched on and pressure pad elevated, permitting adjustment of mask or vignette.

Price without lamps

No. 1, 8 x 10 . \$34.00 No. 2, 11 x 14 . \$42.00

F. & S. PRINTER

Rapid and Efficient

Foot treadle operation leaves both hands free for adjustment of the negative and paper, increasing the production. The lights may be turned on without lowering the pressure pad, permitting adjustment of vignette or mask.

Full illumination, or any one of the three rows of lights may be switched on separately, according to the density and quality of the negative, providing for dodging while printing.



Price without lamps

No. 1, 8 x 10 . \$44.00 No. 2, 11 x 14 . \$50.00

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EASTMAN KODAK CO. ROCHESTER, N. Y.

FOR SUMMER SALES**THE STANDARD**

It's a folder style, but the cover can be turned over and by a specially designed arrangement, as shown in illustration, be securely locked, making an attractive easel mounter for the desk, etc.

For 3 x 4 and 3 1/4 x 5 1/2 size prints—Grey or Brown.

Price, \$4.00 and \$5.00 per 100.

Will bring in business from the young folks.

Sample of both sizes for four 2c. stamps.

SAMPLE OFFER No. 2009

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America.

Brilliancy, tone, gradation,
atmosphere—every quality,
every effect you get in the
negative is retained in the
print on

ARTURA

*The paper without a
disappointment.*



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